

**EASY
GUITAR**
WITH NOTES & TAB

The Best of Stevie Ray Vaughan

16 SONGS PLUS GUITAR SOLOS

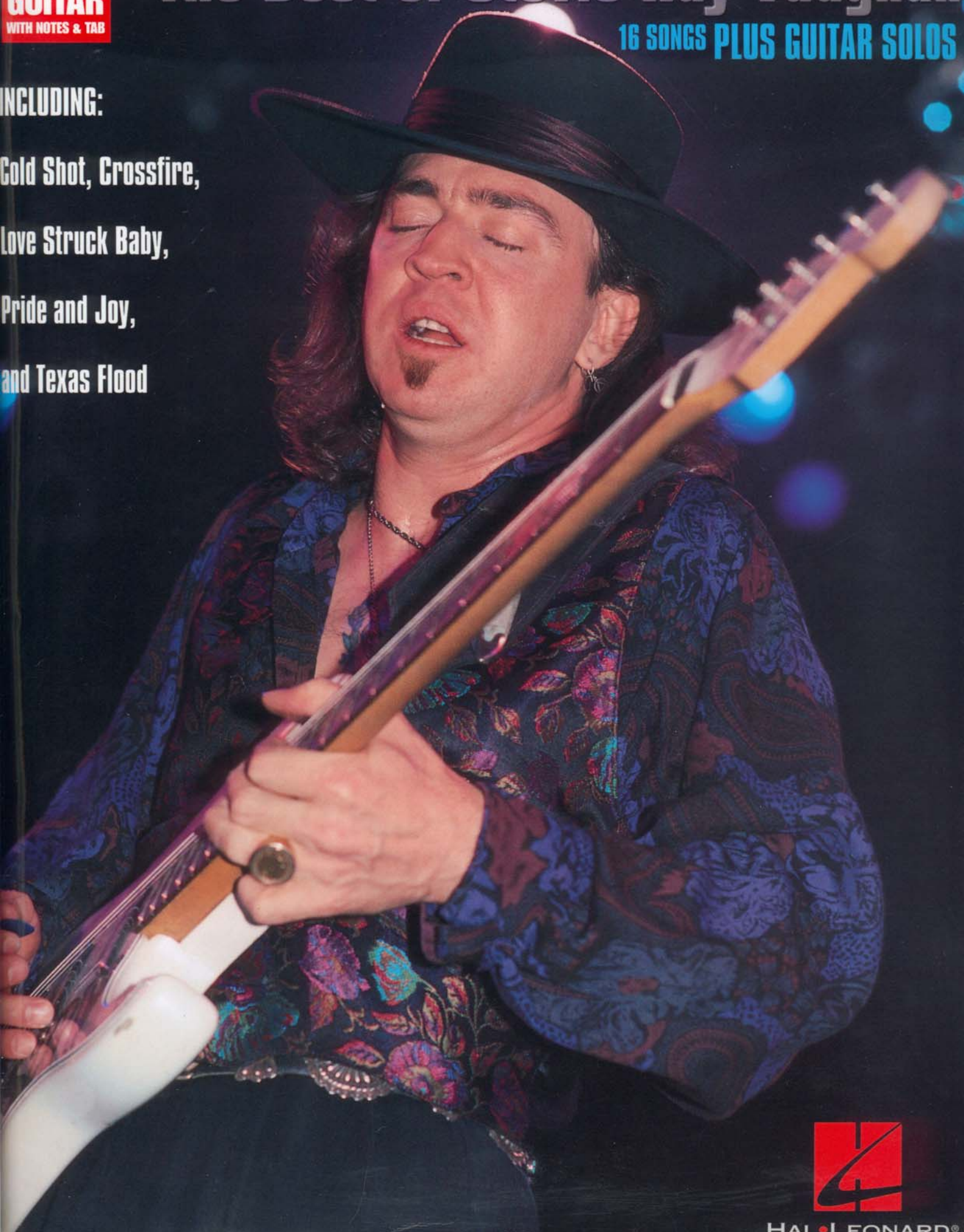
INCLUDING:

Cold Shot, Crossfire,

Love Struck Baby,

Pride and Joy,

and Texas Flood



HAL • LEONARD®

The Best of Stevie Ray Vaughan

Boot Hill

Cold Shot

Couldn't Stand the Weather

Crossfire

Empty Arms

Honey Bee

The House Is Rockin'

Life Without You

Love Struck Baby

Pride and Joy

The Sky Is Crying

Texas Flood

The Things That I Used to Do

Tick Tock

Tightrope

You'll Be Mine

U.S. \$9.95

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NOTATION LEGEND

Examples of bending techniques in standard notation and TAB:

- Bend (half step):** Standard notation shows a half-step bend. TAB shows a half-step bend from fret 12 to 12.5.
- Bend (grace note):** Standard notation shows a grace note bend. TAB shows a half-step bend from fret 12 to 12.5.
- Bend (whole step):** Standard notation shows a whole-step bend. TAB shows a whole-step bend from fret 12 to 13.
- Bend (whole and half steps):** Standard notation shows a one-and-a-half-step bend. TAB shows a one-and-a-half-step bend from fret 12 to 13.5.
- Bend (two whole steps):** Standard notation shows a two-step bend. TAB shows a two-step bend from fret 12 to 14.
- Bend and Release:** Standard notation shows a bend followed by a release. TAB shows a bend from fret 13 to 13.5 followed by a release back to 13.
- Prebend (string bent before picking):** Standard notation shows a prebend. TAB shows a prebend from fret 13 to 13.5 before picking.
- Compound Bend and Release (only first note plucked):** Standard notation shows a compound bend and release. TAB shows a compound bend from fret 13 to 15 followed by a release back to 13.

Examples of vibrato and sweep techniques in standard notation and TAB:

- Compound Bend and Release (every note picked):** Standard notation shows a compound bend and release. TAB shows a compound bend from fret 13 to 15 followed by a release back to 13.
- Slight Bend (microtone):** Standard notation shows a slight bend. TAB shows a slight bend from fret 7 to 7.5.
- Unison Bend:** Standard notation shows a unison bend. TAB shows a unison bend from fret 3 to 3.5.
- Vibrato:** Standard notation shows vibrato. TAB shows vibrato on fret 15.
- Wide Vibrato:** Standard notation shows wide vibrato. TAB shows wide vibrato on fret 15.
- Rake Strings:** Standard notation shows rake strings. TAB shows rake strings on fret 12.
- Sweep Picking:** Standard notation shows sweep picking. TAB shows sweep picking on frets 10, 9, 8, 8, 8, 9, 10.
- Vibrato Bar Dive and Return:** Standard notation shows a vibrato bar dive and return. TAB shows a vibrato bar dive and return on fret 0.

Examples of vibrato bar and slide techniques in standard notation and TAB:

- Vibrato Bar Scooping:** Standard notation shows a vibrato bar scoop. TAB shows a vibrato bar scoop on frets 4, 5, 7.
- Vibrato Bar Dips:** Standard notation shows a vibrato bar dip. TAB shows a vibrato bar dip on frets 4, 5, 7.
- Legato Slide:** Standard notation shows a legato slide. TAB shows a legato slide from fret 17 to 15.
- Shift Slide:** Standard notation shows a shift slide. TAB shows a shift slide from fret 17 to 15.
- Pull-Off:** Standard notation shows a pull-off. TAB shows a pull-off from fret 17 to 15.
- Hammer-On:** Standard notation shows a hammer-on. TAB shows a hammer-on from fret 15 to 17.
- Legato Phrasing (first note picked only):** Standard notation shows legato phrasing. TAB shows legato phrasing on frets 15, 17, 18, 17, 15.
- Ghost Note:** Standard notation shows a ghost note. TAB shows a ghost note on fret 9.

Examples of staccato and phrasing techniques in standard notation and TAB:

- Staccato Phrasing:** Standard notation shows staccato phrasing. TAB shows staccato phrasing on frets 5, 5, 5, 5.
- Choppy Phrasing (extreme staccato):** Standard notation shows choppy phrasing. TAB shows choppy phrasing on frets 5, 5, 5, 5.
- Fret-Hand Muting (percussive tone):** Standard notation shows fret-hand muting. TAB shows fret-hand muting on frets X, X, X, X.
- Palm Mute (with pick hand):** Standard notation shows palm muting. TAB shows palm muting on frets 5, 5, 5, 5.
- Tremolo Picking:** Standard notation shows tremolo picking. TAB shows tremolo picking on frets 5, 7.
- Prebend (with bar):** Standard notation shows a prebend. TAB shows a prebend on fret 5.
- Trill (fast hammer-on/pull-off combination):** Standard notation shows a trill. TAB shows a trill on frets 7, 9, 7.

Examples of harmonic and tapping techniques in standard notation and TAB:

- Pick Scrapes:** Standard notation shows pick scrapes. TAB shows pick scrapes on frets X, X.
- Open Harmonic:** Standard notation shows an open harmonic. TAB shows an open harmonic on fret 12.
- Pinch Harmonic (with pick):** Standard notation shows a pinch harmonic. TAB shows a pinch harmonic on fret 7.
- Harp Harmonic:** Standard notation shows a harp harmonic. TAB shows a harp harmonic on fret 7(19).
- Artificial Tap Harmonic:** Standard notation shows an artificial tap harmonic. TAB shows an artificial tap harmonic on frets 0, 12.
- Tap-On Technique:** Standard notation shows a tap-on technique. TAB shows a tap-on technique on frets 17, 15, 12.
- Bend and Tap-On Technique:** Standard notation shows a bend and tap-on technique. TAB shows a bend and tap-on technique on frets 4, 12.

STRUM AND PICK PATTERNS

This chart contains the suggested strum and pick patterns that are referred to by number at the beginning of each song in this book. The symbols \sqcap and \vee in the strum patterns refer to down and up strokes, respectively. The letters in the pick patterns indicate which right-hand fingers plays which strings.

p = thumb
i = index finger
m = middle finger
a = ring finger

For example; Pick Pattern 2
is played: thumb - index - middle - ring

Strum Patterns

| | | |
|----|---------------|---|
| 1 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 2 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 3 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 4 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 5 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 6 | $\frac{4}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 7 | $\frac{3}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 8 | $\frac{3}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 9 | $\frac{3}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |
| 10 | $\frac{2}{4}$ | \sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee |

Pick Patterns

| | | |
|----|---------------|---|
| 1 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 2 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 3 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 4 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 5 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 6 | $\frac{4}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 7 | $\frac{3}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 8 | $\frac{3}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 9 | $\frac{3}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |
| 10 | $\frac{2}{4}$ | T A B p $\overline{\text{a}}$ m $\overline{\text{a}}$ m $\overline{\text{a}}$ m |

You can use the 3/4 Strum or Pick Patterns in songs written in compound meter (6/8, 9/8, 12/8, etc.). For example, you can accompany a song in 6/8 by playing the 3/4 pattern twice in each measure. The 4/4 Strum and Pick Patterns can be used for songs written in cut time (C) by doubling the note time values in the patterns. Each pattern would therefore last two measures in cut time.

Written by Stevie Ray Vaughan

Bm
xx

3 4 2 1

A7

Diagram of an A7 guitar chord. The guitar neck is shown with frets 1 through 5. Fingers are placed on the 2nd fret of the 4th string (D) and the 2nd fret of the 5th string (A). The 1st, 3rd, and 6th strings are open.

G7

3 2 1

F#7#9
xx

2 1 3 4

Dm7

2 1 1

Pick Pattern: 2, 4

Intro

Free Time

Bm

TAB

7
7
9 9 7 9 7 9 5 / 7 10 10 9 7 9 | 9 7 9 7 9 7 9 8 7 5

Musical score for "The Rose Tree". The score is written for guitar and bass. The guitar part is in G major (one sharp) and 4/4 time. The tempo is marked "Moderately". The bass line is in standard notation with fingerings. The score includes a key signature change to F#7#9 and a section marked "N.C." (No Chords).

Musical notation for Exercise 6, featuring a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. Below the staff are three empty staves for bass clef accompaniment.

5 3 5 1 3 4 5 3 5 3 5

2 3 4 5 5 3 5 1 3 4 5 3

Verse

Dm7

play 5 times

5 3 5 2 3 4 5 5 3 3 3 1 0

1. Com - in' through this ah
2. See Additional Lyrics

bus - 'ness of life, rare - ly time if I'm need - ed to. ____

3 3 3 1 1 1 5 3 3 3 1 3 3 1 1

Ain't so fun - ny when things ____ ain't feel - in' right, ____

5 3 3 3 3 3 3 3 1 3 1

Couldn't Stand the Weather

then Dad - dy's hand helps to see me through. —

Bm Sweet as sug - ar, love won't — wash a - way. —

A7 Rain or shine, it's al - ways here to stay. —

G7 All these years, you 'n' I've spent to - geth - er,

F#7#9 To Coda ⊕ all this, we just could - n't stand the weath - er.

Interlude

N.C.

D.S. al Coda

Coda

time to get r - ead - y for the storm.

Outro

N.C.

Repeat and Fade

Additional Lyrics

2. Like a train that stops at ev'ry station,
We all deal with trials and tribulations.
Fear hangs the fellow that ties up his years,
Entangled in yellow and cries all his tears.
Changes come before we can go.
Learn to see them before we're too old.
Don't just take me for try'n' to be heavy.
Understand, it's time to get r-ready for the storm.

Boot Hill

Arranged and Adapted by Stevie Ray Vaughan



Strum Pattern: 8

Pick Pattern: 8

Intro

Moderate Blues Shuffle (♩ = ♩)

N.C.

E7

N.C.

E7

8va

N.C.

C9

B9

8va

loco

Verse

E7

A7

E7

1. Look up on the wall, ba-by, hand me down my shoot-in' i-ron.
2., 3. See Additional Lyrics

A7

Look up on the wall, ba-by, hand me down my

2. **Outro**

E E A6 E A6

Ho!

E Bm7

E A6 E A6 E

Additional Lyrics

2. You're so nice, you're so true.
 I'm so glad I love you.
 Honey, I'll be your love,
 You'll be mine. You'll be mine.

Verse

day I die. — 3., 4. And it's true I — love

E A6 E

you. — I don't care what you

A6 E A6 E

do. — Hon - ey, I'll be — your

A6 E A7

love, — you'll — be mine. You'll — be

E A6 E

mine. You'll — be mine. Ho!

A6 E A6 E

1. E A6 E mine. You'll be mine. 2. You're so

2. A6 E mine. Tell mm me pret - ty ba -

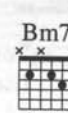
G# A G# A G# A - by, is ah you gon - na try? -

G# A G# A G# A If ah you stay ba -

G# A G# A G# A B7#9 - by, I'll hang on ba - by 'til the

Written by Willie Dixon

Written by Willie Dixon



Intro

Fast

N.C.

E

A6

E

A6
play 3 times

E

1. You're _ so

Verse

E

A6

F

AG

5

sweet,

2. See Additional Lyrics

you're — so fine.

How ____ I

wish

you _____ were mine.

Hon - ey,

I'll

be your love, _____

you'll ____ be

E6 G E

keeps on hang-in' on. _____ Time's _ tick - in' a - way. _____ (Re-mem-ber that. _)

(Re-mem-ber that. _)

Guitar Solo

A D Bm A D A D Bm

A D Bm A D

A D Bm A

D.S. al Coda

G

Peo - ple of _ the

Coda

A

D.S.S. and Fade

Re - mem - ber that

Additional Lyrics

2. I had a vision of blue skies from sea to shining sea.
All the trees in the forest stood strong and tall again.
Ev'rything was clean and pretty and safe for you and me.
The worst of enemies became the best of friends.

Chorus

E N.C. A D Bm A D

fu - ture. Re - mem - ber, tick tock, tick tock, tick tock, peo - ple.

A D Bm A D Bm

Time's - tick - ing a - way. — Re - mem - ber that tick tock, tick tock,

A D N.C. A D Bm A

tick tock, peo - ple. Time's - tick - ing a - way. — 1. To Coda ⊕ 2. I had a

2. Bridge F#m E6

Time, time, — keeps on keep-in' on. — (Re - mem - ber that. —)

Em7 D F#m

Time, time keeps on keep-in' on. — (Re - mem - ber that.) Time, time

Verse

A D A A D Bm

understanding, and it happened this way. 1. The sick and the hun - gry, had
2. See Additional Lyrics

0 0 2 2 0
2 2 2 2 2
2 2 2 2 2

4 2 2 2 0 4 4

A D A D Bm A

smiles on their fa - ces. The tired and the home-less had fam-'ly all a - round. _ The

2 2 2 0 2 2 2 0 2 4 4 4 2 4 2 2

D Bm A D A D

streets and the cit - ies were all beau - ti - ful pla - ces, and the walls came _ tum - bl - in' down. _

2 2 2 0 2 2 2 0 0 2 2 0 1 2 0 2 2 2

Pre-Chorus

A D E

Peo - ple of the world _ all had it to - geth - er. Had it to -

(2) 0 2 2 0 2 0 2 2 0 0 0 0 2

2 2 2 2 4 2 2 2 1

D E D

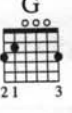
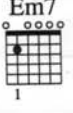
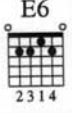
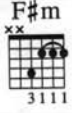
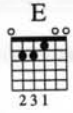
geth - er for the boys and the girls. And the chil-dren of the world _ look for-ward to a

0 2 4 4 2 2 2 0 2 2 0 2 0 2 2 2 2

1 0 1 0 0 0 0

Tick Tock

Words and Music by Jimmie Vaughan, Nile Rodgers and Jerry Lynn Williams



Strum Pattern: 1, 3
Pick Pattern: 2, 4

Intro

Moderately Slow

Chords: A D Bm A D

mf

TAB: 2 0 X 2 | 0 2 2 2 2 4 | 0 0 2 0 2

Chords: A D Bm A D A

1. 2.

TAB: (2) 0 2 2 2 4 | 0 0 2 2 2 2 0 X 2 | 0 2 2

Chords: A D Bm A D A D

Spoken: One night while sleeping in my bed, I had a beautiful dream that all the people of the world got together on the same wavelength

TAB: 0 0 2 2 2 4 | 0 0 2 2 2 2 0 0 2 2 2 2

Chords: A D Bm A D

and began helping one another. Now, in this dream, universal love was the theme of the day. Peace and

TAB: 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2

B9 E9

girls. _____ Walk - in' the tight - rope, let's make it

2 2 1 5 2 3 0 0 0 0 3 0

B9 E9

right. _____ Walk - in' the tight - rope do it, do it to -

4 2 4 2 5 2 3 0 0 0 0 0 0 3 4 0

B9 E9

night. _____ Walk - in' the tight - rope.

0 2 2 5 2 3 0 0 7 7 7

2 2 2 2 2 2 6 6 6

Outro Repeat and Fade

B9 E9 B9

2 2 2 2 2 7 7 7 7 7 2 2 2 2 2

2 2 2 2 2 7 7 7 7 7 2 2 2 2 2

1 1 1 1 1 6 6 6 6 6 1 1 1 1 1

Additional Lyrics

2. Afraid of my own shadow
In the face of grace.
Heart full of darkness,
Spotlight on my face.
There was love all around me,
But I was lookin' for revenge.
Thank God, it never found me,
Would have been the end.
3. Lookin' back in front of me,
In the mirror's a grin,
Through eyes of love I see
I'm really lookin' at a friend.
We've all had our problems.
That's the way life is.
My heart goes out to others
Who are there to make amends.

E9 B9

tight - rope ev - 'ry day and ev - 'ry night. Walk - in' the

E9 B9

tight - rope, bring it all a - round. Walk - in' the

A E9 E D B7

tight - rope from the lost to found. _____

E D B7 E9

Walk - in' the tight - rope, stretched a - round the

B9 E9

world. _____ Walk - in' _____ the tight - rope, save the boys and

E9 B9

tight - rope, it was a shame and a sin. Walk - in' the

4 0 4 2 2 2 2 2 0 2 2 5 2 0

E9 B9

tight - rope, be - tween wrong and right. Walk - in' the

2 2 3 2 2 2 0 2 2 0 0 0

A E9 B9 *D.S. al Coda*

tight - rope both day and night. 3. Look - in' back in

2 2 0 1 0 0 0 3 2 2 0 0

Coda E D B7 E D B7

mends. We've been walk-in' the

2 1 0 0 0 0 2 1 0 2 3 0 0 3

2 0 4 2 2 2 2 2 1 0 4 2

Chorus E9 B9

tight - rope tryin' to make it right. Walk - in' the

0 0 0 0 0 0 4 0 2 2 0 3

1 1 0 0 4 0 4 2 4 2 0 3

race. Feels like I'm los - in' time at a break - neck

G#m E9

1. peace. _____

E D B7 A G E

2. A - fraid of my own

E D B7 A G E

2. end. _____ Walk - in' the

E D B7 E D B7

Chorus

tight - rope, step - pin' on my friends. Walk - in' the

E9 B9

Tightrope

Written by Stevie Ray Vaughan and Doyle Bramhall



2 3 1



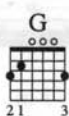
1 3 2



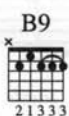
2 1 3 4



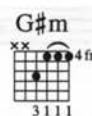
1 2 3



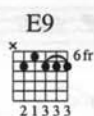
2 1 3



2 1 3 3 3



3 1 1 1



2 1 3 3 3

Strum Pattern: 2

Pick Pattern: 4

Intro

Moderate Rock

1.

E D B7 A G E

f

3

2

TAB

2 1 0 4 2 0 0 0 2 2 2 0 4 2 0 2

2.

Verse
B9

A G E

1. Caught up in a whirl - wind, can't catch my

2., 3. See Additional Lyrics

0 0 4 0 0 0 0 4 0

3 0

breath. Knee deep in hot wa - ter broke out in a cold

4 2 2 2 2 4 0 0 0 2 2 0 0 4 0 0 4

sweat. Can't catch a tur - tle in this rat

0 2 2 2 2 4 1 2 2 2 2 4 2 2

The Things That I Used to Do

To Coda ⊕

D9

But I know all the time dar - lin', ah,

C9 G7

that you was hid out with your oth - er man. —

D.S. al Coda

D9

3. I'm gon'

⊕ Coda

C9 N.C.

oh, I just — can't get a - long — with

G7 C9 G7 A♭7 G7 type 2

you. —

Additional Lyrics

3. I'm gon' send you back to yo' mama, darlin',
 Lord, 'n' I'm goin' back to my fam'ly, too.
 I'm gon' send you back to yo' mama, darlin',
 Lord, 'n' I'm goin' back to my fam'ly, too.
 There's nothin' I can do to please ya, darlin', ah,
 Oh, I just can't get along with you.

D9 **C9**

sit a - round do - in' noth - in', ah, cry _____ ba - by do not

G7 **D9** **Verse** **G7**

go. _____ 2. I used to search all _____ night for ya dar - lin', -
3. See Additional Lyrics

C9 **G7**

Lord, an' my search would al - ways end in vain. _____

C9

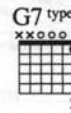
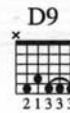
I used to search all _____ night for ya, dar - lin', _____

G7

Lord, but my search would al - ways end in vain. _____

The Things That I Used to Do

Words and Music by Eddie "Guitar Slim" Jones



Strum Pattern: 8

Pick Pattern: 8

Intro

Moderately Slow

Verse

1. The things — that I used to do, —

TAB

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 4 | 3 | 3 | 0 | 3 | 0 | 3 | 0 | 3 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|

Lord, — I won't do no more. — The

TAB

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 0 | 0 | 3 | 3 | 3 | 0 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

things — that I used to do, — Lord, — I won't do no

TAB

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 0 | 3 | 0 | 3 | 0 | 3 | 0 | 3 | 0 | 3 | 0 | 0 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

more. — I used to

TAB

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

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To Coda

D9 C9

try - in' to call my ba - by. Lord, 'n' I can't get a sin - gle sound.

3 3 3 1 2 3 1 3 1 3 3 2 2 3 1 1 1 0 0

G7 C9 G7 D9

1. Well, dark

(0) 1 3 3 3 1 1 1 2 3 3

0 0 2 2 2 0 0 0 1 2 0

2. D.S. al Coda

G7 D9

3. Well, I'm

1 1 1 2 3 3

0 0 0 1 2 0

⊕ Coda

C9

babe, 'n' the sun shines ev - 'ry

3 3 3 1 3 1 3 1 3

3 3 2

G7 C9 G7

day.

3 1 3 3 3 3 1 0 0

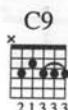
2 2 2

Additional Lyrics

2. Well, dark clouds are rollin',
Man, I'm standin' out in the rain.
Well, dark clouds are rollin',
Man, an' I'm standin' out in the rain.
Yeah, flood water keep a-rollin',
Man, it's about to drive poor me insane.
3. Well, I'm leavin' you baby.
Lord, now I'm goin' back home to stay.
Well, I'm leavin' you baby.
Lord, 'n' I'm goin' back home to stay.
Well, back home there's no floods or tornadoes,
Babe, 'n' the sun shines ev'ry day.

Texas Flood

Words and Music by Larry C. Davis and Joseph W. Scott



Strum Pattern: 8

Pick Pattern: 8

Slow Blues

Verse

G7

C9

1. Well, it's flood-in' down in Tex-as. All of the tel-e-phone lines are

2., 3. See Additional Lyrics

TAB: 3 3 | .3 3 1 3 1 0 0 | 3 3 1 1 3 3 1 3 1 0

G7

down. Well, it's

0 0 0 0 0 0 | 0 0 0 0 1 3 3

C9

flood-in' down in Tex-as. All of the tel-e-phone lines are

3 3 1 3 1 0 | 3 3 1 1 3 3 1 3 1 0

G7

down. Yeah, I been

0 0 0 0 0 0 | 0 0 0 0 0 3 1 3

E

B7 A7 E

B7 D.S. al Coda (take repeat)

4. Well, I

⊕ Coda E7#9

Additional Lyrics

- 2., 5. Yeah, I love my baby, my heart and soul.
Love like ours ah, won't never grow old.
She's my sweet little thang, she's my pride and joy.
She's my sweet little baby, I'm her little lover boy.
3. Yeah, I love my lady to be long and lean.
You mess with her, you'll see a man gettin' mean.
She's my sweet little thang, she's my pride and joy.
She's my sweet little baby, I'm her little lover boy.
4. Well, I love my baby like the finest w, wine.
Stick with her until the end of time.
An' she's my sweet little thang, she's my pride and joy.
She's my sweet little baby, I'm her little lover boy.

B7 A7

E B7

1. Well, you've

Verse

E

heard a - bout lov - in' giv - in' sight to the blind. ___

2. - 5. See Additional Lyrics

My ba - by's lov - in' cause the sun ___ to shine. ___ An' she's my

A7 E

sweet lit - tle thang, ___ she's my pride and joy. ___

Pride and Joy

Written by Stevie Ray Vaughan



Strum Pattern: 2

Pick Pattern: 4

Intro

Moderate Shuffle ($\text{♪} = \overset{\sim}{\text{♪}}^3 \overset{\sim}{\text{♪}}$)

N.C.

THE WIND

John Williams

f

3

TAB

0 0 0 0 0 7 7 7 7 7 7 7 3 0 0 0 0 0 0 0

3 5 5 5 5 8 8 8 8 8 8 8 5 5 5 5 5 5 5

Verse

C7

beat.

G7

C7

3. I've got a real, real, real, real bad feel-in'

F9

C7

that my ba-by, she don't love me no more.

F9

I've got a real, real bad feel-in' that my ba-by don't love me no

C7

G7

more. You know the sky, the sky's been cry-in', yeah!

F9

C7

F9

C9

Can you see the tears roll-in' down my nose?

F9 C7 G7

And I won-der _ where can she be. _____ 2. I saw

Verse

C7 F9

my ba-by ear-ly one morn - in'. She was walk - in' on _ down the

C7 F9

street. ____ I saw my ba-by ear-ly this morn-in'.

C7

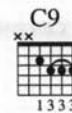
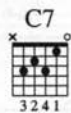
She was walk-in' on down the street. ____ You know it

G7 F9

hurt me, hurt me so bad. _____ Made my poor heart, uh, skip a

The Sky Is Crying

Words and Music by Elmore James



Strum Pattern: 8

Pick Pattern: 8

Verse

Slow Blues

C7

f 1. The sky is cry - in'.

TAB: 2 4 2 | 1 1 0 0 0 0 0

F9 C7

Can you see the tears _ roll down the street? _ The sky is

TAB: 1 1 1 1 1 1 3 | 3 1 1 1 0 0 0 0 0 0 0 0 1 4 2

F9 C7

cry - in'. Can you see the tears _ roll down the street? _

TAB: 1 4 1 1 1 1 1 | 1 1 1 1 1 3 4 1 3 1 2 0 0 0

G7

I've been look - in' for my ba - by, yeah!

TAB: 0 0 0 0 0 0 | 1 0 1 1 0 1 0 1 3 3

E7

dog - gone sweet. Don't you know ba - by, you can't be beat. I'm a

Chorus

A7 D7

love struck ba - by. Yeah, I'm a love struck ba - by.

A7

You got me love struck ba - by, an' I

E7

Outro

N.C.

know just what to do.

A₉

D7 **A7**

love struck ba - by. You got me love struck ba - by,

2 2 2 0 2 2 2 2 2 0 2 0 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E7

an' I know just what to do.

0 0 0 0 0 3 0 0 0 3 3 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda

(2) 0 0 0 0 0 0

1 1 1 1 1 1

Coda **E7**

0 0 0 0 0 0

0 0 0 0 0 0

Pre-Chorus **D7** **A7**

Sparks start fly - in' ev - 'ry time we meet. Let me tell you ba - by, you knock

3 3 3 1 3 1 3 3 3 0 0 2 3 2 3 2 3 3

D7

me off my feet. Your kiss - es trip me up 'n' they're just

2 2 0 2 2 3 3 3 3 3 1 3 1

Love Struck Baby

E7

in the head an' what you do, lit - tle ba - by, I ain't o - ver it yet.

D7

Ev - 'ry time I see you, make me feel so fine.

A7 D7

Heart beat - in' cra - zy, my blood is run - nin' wild. Lov - in' makes me feel like a

E7

might - y, might - y man. Love me ba - by, ain't

Chorus A7

I your man? I'm a love struck ba - by. Yeah, I'm a

A7

such a thrill, — I got - ta have you, mm ba - by,

3 2 0 0 3 2 0 3 2 3 2

E7

can't get my fill. — I — love you ba - by, an' I know just what to do. —

3 2 1 2 2 3 3 2 3 3 0 0 0 3 3 2 2

To Coda ⊕

A7 E7 D7 Pre-Chorus

— I — still re - mem - ber, an'

(2) 0 0 0 0 2 3 3 2 3 2 2

A7

let it be said, — the way you make me feel it'll take a

3 3 3 0 2 0 2 3 2 3 2 3 2

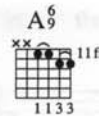
D7

fool to for - get. I swore a ton of bricks had hit me

3 2 2 2 2 3 3 3 2 3 2 3 2

Love Struck Baby

Written by Stevie Ray Vaughan



Strum Pattern: 2

Pick Pattern: 4

Intro

Moderately Fast

N.C.

f

TAB

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|
| 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 15 | 10 | 10 | 10 | 10 | 13 | 5 |
| 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 14 | 10 | 10 | 10 | 10 | 12 | 5 |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

§ Verse

E7

A7

1. Well, I'm a love struck ba - by, I

2. Instrumental

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 4 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 4 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 1 | 3 | 0 | 4 | | | | |
| | | | | | | | 0 | | | | | | | |

must con - fess. Life with - out you dar - ling's just a

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 2 | 0 | 0 | 3 | 0 | 2 | 0 | 3 | 0 | 3 |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |

D7

sol - id mess. Think - in' 'bout you ba - by give me

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 1 | 2 | 2 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |

F#m

love you passed our way. —

A

The an - gels have wait - ed for so

F#m

long. Now they have — their way. — ,

Outro
A

Take your place.

F#m

Repeat and Fade

Fm Em N.C. D

by, ____ by, ____ by. A - larmed if in the mir - ror,

C# C B

we come face to face, ____

Bb A Ab G

wish - ing all the love ____ ah, ____ we took for grant-ed,

F# F E E7#9

Lord, we had to - day. ____

N.C. Verse A

3. Life with - out ah you ____ all the

Go on live a - gain,

D E

love a - gain. _ 2. Day af - ter day, _

Verse A

night af - ter night, _

F#m

sec-ond guess - ing, _ ev - 'ry, ev - 'ry

A

min - ute as the years go pass - in' by,

F#m

A

day is nec - es - sar - y ev - 'ry

2 0 2 1 2 0 2 2 2 2 2 2 2 2

B C C#

now and then for

0 1 1 2 1 2 1 2 1 2 1 2 1 0

D

souls to move on.

2 0 1 0 0 2 2 2 2 2 2 2 2 2

C# C B

Giv - in' life back a - gain. Ah,

2 2 0 1 1 0 2 2 2 2 0 1 2 2 2

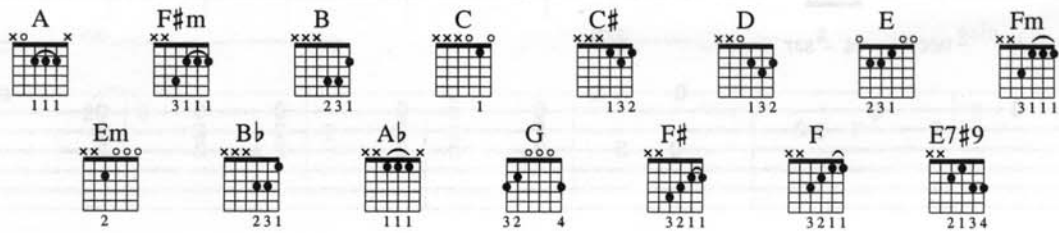
A B C C#

fly on, fly on, fly on my friend.

2 0 2 0 2 0 0 2 0 1 2 1 1 1

Life Without You

Written by Stevie Ray Vaughan



Strum Pattern: 1, 3

Pick Pattern: 2, 4

Intro

Moderately

N.C.

Verse

1. Well, hel - lo ba - by, tell me,

mf

TAB: 2 0 2 2 | 2 0 2 2 2 2 | 4 2 2

how _ have _ you been? _ We

F#m

TAB: 0 1 1 0 4 2 | 2 2 2 2 2 2 | 2 2 2 2

all _ have ah missed you and the

A

TAB: 2 0 0 1 2 2 2 2 2 2 | 2 2 2 2 4 2

way _ you grin. The

F#m

TAB: 1 0 2 2 2 2 2 2 2 2 | 2 2 2 2 0

E7

room on the floor, come on ba - by shake sump - in' loose! —

1., 2. 2nd time, D.S. al Coda

A7

Well, the

Coda **E7**

I said the house is a - rock - in', don't —

A7 **Bb7** **A7 type 2**

both - er, come on in. —

Additional Lyrics

2. Walkin' up the street you can hear the sound
Of some bad honky tonkers really layin' it down.
They've seen it all for years,
And got nothin' to lose.
So get out on the floor
Shimmy 'til you shake sumpin' loose!

Life Without You

To Coda ⊕

A7

(2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

A7

1. Kick off your shoes start _____ los - in' the blues.
2. See Additional Lyrics

1 1 1 1 2 0 2 2 2 1

This old house ain't got noth - in' to lose. Seen it

1 1 1 0 2 2 2 2 1 2

D7

all for years, _____ a - start spread - in' the news. _____

1 2 1 2 0 2 2 2 2 1

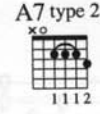
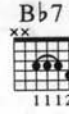
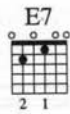
A7

_____ We got _____

(1) 0 0 0 0 0 0 0 0 0 0 2 1 2

The House Is Rockin'

Written by Stevie Ray Vaughan and Doyle Bramhall



Strum Pattern: 1, 2

Pick Pattern: 2, 4

Intro

Fast Rock

A7

play 3 times

Intro musical notation (treble and bass clef) with lyrics: Well, the house is a - rock - in', but don't both - er knock - in'. { 1. Yeah, 2., 3. Well, } the

f

TAB notation for the intro:

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 0 | 5 | 0 | 4 | 2 | 3 | 0 | 5 | 0 | 4 | 2 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Chorus

A7

Chorus musical notation (treble and bass clef) with lyrics: house is a - rock - in', don't both - er knock - in'. { 1. Yeah, 2., 3. Well, } the

TAB notation for the chorus:

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 2 | 1 | 0 | 2 | 0 | 2 | 2 | 0 | 2 | 0 | 2 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Chorus musical notation (treble and bass clef) with lyrics: house is a - rock - in', don't both - er knock - in'. { 1. Yeah, 2., 3. Well, } the

TAB notation for the chorus:

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 0 | 2 | 0 | 2 | 0 | 2 | 1 | 2 | 2 | 2 | 2 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

E7

Chorus musical notation (treble and bass clef) with lyrics: house is a - rock - in', don't both - er, come on in.

TAB notation for the chorus:

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 2 | 0 | 0 | 0 | 1 | 0 | 2 | 0 | 2 | 4 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The first system of the musical score for 'The House of Rockin'' features a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'E7'. The notation includes a series of eighth and sixteenth notes, with triplets and a half-note triplet indicated by a '1/2' and a '3' over a bracket. The bass line is represented by a single line with fret numbers (0, 3, 0, 0, 3, (3), 0, 0, 0, 0, 2, 0, 2, 0, 1, 2, 0) and a bar line.

[illegible]

D.S. al Coda

Yeah, you

\oplus *Coda*

E7 N.C.

0 3 0 3 2 0

0 3 2 0

Additional Lyrics

Chorus Yeah, you really groove me baby when you move your hips;
Shake it all around, it takes me pound for pound.
I want you all the time just because,
You know you really have give me a buzz.

A7

E7

To Coda (

B7

A7

To Coda ⊕

[illegible]

E7

A7

24

A7

buzz me all the time. 'Cause the way we kiss just can't miss; _____
See Additional Lyrics

don't make me wait to feel your warm embrace. Each and ev - 'ry time

B7 N.C.

that we get the chance, c - 'mon, lit - tle ba - by, let's ah make some ro - mance.

Guitar Solo

E7

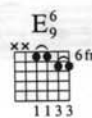
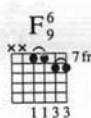
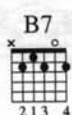
[illegible]

ful

1/2

Honey Bee

Written by Stevie Ray Vaughan



Strum Pattern: 1, 3

Pick Pattern: 2, 4

Intro

Moderate Shuffle (♩ = ♪)

B7 A7

f

1/2

1/2

TAB

Verse

E7 B7 E N.C.

1. Like a queen bee's hon-ey, you as

E N.C. E N.C. E N.C.

sweet as can be. I am the king bee, ba-by, buzz with me.

E N.C. E N.C. B7 N.C.

Dive in your hive — and in-to your life, — tell me, lit-tle ba-by, that you'll

1., 2., 3.

4.

D.S. al Coda

2. You have run — 5. You can try —

Coda

C7

N.C.

8va

arms. full

8va loco C7#9 8va

Additional Lyrics

2., 4. You have run me ragged, baby,
'S your own fault you're on your own.
You have run me ragged, darlin',
'S your own fault you're on your own.
You didn't want me to wait, baby,
'Til your other man was gone.

3., 5. You can try to get me back, baby,
With all your tricks and charms.
You can try to get me back, baby,
With all your tricks and charms.
But when all your games are over,
You'll be left with empty arms.

§ Verse

G9 C7

1. You're gon - na miss me, lit - tle ba - by,
2. - 5. See Additional Lyrics

the day that I'm gone. You're gon-na miss -

F9 C7

me, lit - tle dar - lin', the day that I'm gone.

G9 -

'Cause I'm leav - in' in the morn - in',

To Coda ⊕ F9 C7

won't be back at all.

Empty Arms

Written by Stevie Ray Vaughan



Pick Pattern: 8

Pick Pattern: 8

Fast

Fast

C6 N.C.

C6 N.C.

⊕ Coda

We got strand - ed,

caught in the cross - fire.

Strand - ed, caught in the cross -

- fire.

Additional Lyrics

3. Save the strong, lose the weak.
Never turning the other cheek.
Trust nobody, don't be no fool.
Whatever happened to the golden rule?

Chorus

E

strand - ed? _____
strand - ed, _____ } Caught in _____ the cross - fire.

{ I am strand - ed, _____
We got strand - ed, _____ } caught in the cross -

To Coda ⊕

Bridge

G

- fire. I need some

A G A
kind of kind - ness, _____ some kind of sym - pa - thy, oh no, _____ we're

Chorus

E

D.S. al Coda

strand - ed, _____ caught in the cross - fire.

caught in _____ the cross - fire.

Strand - ed, _____ caught in the cross - fire.

Verse

E

2. Tooth for tooth, eye for an eye, —
3. See Additional Lyrics

sell your soul — just to buy, buy, — buy. — Beg-gin' a dol - lar,

steal - in' a dime, — come on can't cha see that { I, I'm —
We got —

8va -----, loco

Verse
E

1. Day by day,

(15) 17 16 12 12 14 12 14 12 14 0

night af - ter night, — blind - ed by — the ne - on lights, —

3 3 3 0 0 0 3 3 3 0 0 3 3 0 0

hur - ry here, hus - tl - in' there, — no one's got the

0 3 3 3 0 0 0 3 3 3 0

time to spare. — Mon - ey's tight, noth - in' free. —

3 0 0 0 0 3 3 3 0 0 3 3 0 0

Chorus
E

Won't some - bod - y come and res - cue — me. I am strand - ed, —

0 3 3 3 0 0 0 2 0 3 0 3 0 3 0 3 0

Crossfire

Written by Bill Carter, Ruth Ellsworth, Reese Wynans, Tommy Shannon and Chris Layton



Strum Pattern: 1

Pick Pattern: 2

Intro

Moderate Rock

E7

First system of music notation (treble and bass clef) with a forte (*f*) dynamic marking. The bass line includes fret numbers: 0 0 4 7 5 5 7 5 5 7 5 7.

Second system of music notation. The bass line includes fret numbers: 14 12 12 13 12 12 14 14 12 12 13 12 12 14 14 (14) 12. An annotation "full" with an arrow points to the (14) fret.

Third system of music notation. The bass line includes fret numbers: (12) 14 12 12 13 12 12 14 14 12 12 13 12 12 14 14 12 15. An annotation "full" with an arrow points to the 15 fret.

Fourth system of music notation. The bass line includes fret numbers: 14 12 12 13 12 12 14 14 12 12 13 12 12 14 14 17 (17) 15. An annotation "8va" with a dashed line indicates an octave shift. An annotation "full" with an arrow points to the 17 fret.

Outro

w/ voc. ad lib.

Am

play 7 times

E7#9

play 3 times

Bm

Am N.C.

A7#9

Spoken: Don't let our true love run cold.

Additional Lyrics

2. Remember the way that you loved me,
You'd do anything I said.
And now I see you out somewhere,
You won't give me the time of day.

Chorus 2. And that's a cold shot, darlin',
Yeah, that's a drag.
'N' that's a cold shot, baby,
We've let our love go bad.

Chorus 3. And that's a cold shot, baby.
Yeah, that's a drag.
'N' that's a cold shot, baby,
We've let our love go bad.

1.

To Coda ⊕

E7#9 Am

I let our love _____ go bad. _____

1 1 1 1 1 1
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

4 3 1 3 1 2 0 2 1 2 7 5 7 5 7 5

X 5 X 7 X 7 5

0

2.

(5) 7 5 7 5 (5) 7 0 7 0

X 5 X 7 X X 5 X 7 X X 5 X 7 X

Verse

Am N.C. Bm Am N.C. Bm

3. I real-ly meant I was sor - ry for ev - er caus-in' you pain. _____

5 5 4 3 1 3 1 1 2 2 0 2 0 1 3 0 1 4 3 1 3 1 3 0 1 2 0 2 0 1 3 0

Am N.C. Bm Am N.C. D.S. al Coda

You showed your 'pre - ci - a - tion by walk-in' out an - y - way. — 3. And that's a cold

0 1 2 4 3 3 1 1 1 2 0 2 0 1 3 0 0 1 2 4 3 1 3 1 1 1 2 0 2 2 1

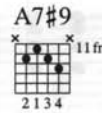
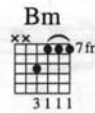
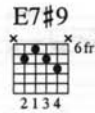
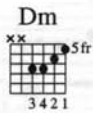
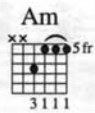
⊕ Coda

(5) 7 5 7 5 (5) 7 5 (5) 7 5

X 5 X 7 X X 5 X 7 X X 5 X 7 X 7 5 7 5

Cold Shot

Words and Music by Mike Kindred and W.C. Clark



Strum Pattern: 3

Pick Pattern: 3

Intro

Moderate Shuffle (♩ = ♩)

Verse

Am *play 8 times* Am

f

1. Once was a sweet thing, ba -
2. See Additional Lyrics

TAB: X X X | . 7 X 5 X 7 X | 7 7 5 5 | . 4 3 1 3 3 2

- by, we held our love in our hands. And now I reach to

(2) 2 0 1 1 2 2 | 3 4 3 1 3 1 3 | 4 1 2 0 1 1 2 2 | 3 4 3 1 3 2

N.C. Chorus Dm

kiss your lips, my touch don't mean a thing. 1. And that's a cold shot, ba - by, 2., 3. See Additional Lyrics

1 2 0 2 2 | 4 3 3 1 2 | 0 2 2 1 | 3 3 3 1 3 2 0

Am Dm

yeah, that's a drag. A cold shot, ba - by,

1 3 2 0 | 3 3 3 1 3 | 0 1 1 1 1 1 | 0 0 0 0 0 0 0 0 1 | 3 3 3 1 3 2 0

[illegible]

5 5 5 7 6 5 5 6 5 3 5 3 3 5 3 5

[illegible][illegible]

Additional Lyrics

2. The senate don't burn you, baby,
Lord knows the county will.
Senate don't burn you, baby,
Lord knows the county will.
You made your last mistake,
You're goin' way out on that boot hill.
3. Now, I don't wanna wax you darlin',
'Cause you gave me my first thrill.
No, I don't wanna wax you baby,
'Cause you gave me my first thrill.
You did me so wrong,
You're goin' way out on that boot hill.

E7

shoot - in' i - ron.

3 0 2 0 2 0 1 2 4 3 3 2 1 2 2 3

To Coda ⊕

B7 A7

Call your moth - er long - dis - tance, tell her to ex - pect your bod - y

2 2 5 2 2 0 3 0 0 2 0 0 0 3 2 0 3

E7 B9

home.

1. 2. The

0 0 0 0 0 0 2 2 0

1 1 1 1 1 1 1 1 1

2.

B9 N.C. E7 N.C. E7

Guitar Solo

0 0 0 10 12 12 12 12 12 12 10 0 0 0 0 10 12 12 12 12 12 12 10 0 0 0 0 0

0 0 0 10 12 12 12 12 12 12 10 0 0 0 0 10 12 12 12 12 12 12 10 0 0 0 0 0

0 3 0 1 2

N.C. A7

8va

10 12 12 12 12 12 12 12 12 12 12 12 10 12 12 12 12 12 12 12 12 12 12 12 15 12 12 12 14 14

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